BIBLIOTHECA BODLEIANA

Harmonic Architecture.

Exemplified in a
Plan, Elevations and Sections, *&c.*
OF A
BUILDING, with Four different FRONTS,
UPON AN
Harmonic FORM or CUBE, now made OCTANGULAR;
Being deſigned for a *Muſeum*, in a retired Situation of a Park or Garden:

To which is added,

A Table of PARTS with two SCALES, one of Parts and the other of Feet and Inches, for meaſuring and proportioning the Members to the aforeſaid BUILDING.

By J. SHORTESS, Gent.

Eſt modus in rebus: ſunt certi denique fines,
Quos ultra citraque nequit conſiſtere rectum. HOR.

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PREFACE

By the Publiſher to the READER.

THE following Pieces of Architecture are ſent into the World as an ESSAY towards aſcertaining a Method, in an Harmonic Way, to proportion the Members with the Body of a Building, which the Author thinks one of the moſt neceſſary Qualifications for an Architect to poſſeſs, in order to make himſelf excellent; and, among other things, he has endeavour'd all he could to make this Attempt conform with the Principles by which the moſt perfect Works (extant) of the Ancients were built; but at the ſame time, ſubject to a Rule or Baſis of his own Conſtruction, for the Conduct of the reſpective Members exhibited in this Example; which if the Reader will examine with a Pair of Compaſſes, he will better underſtand the Author's Intention.

THE Architecture is called *Harmonic*, the Body or internal Form, a Cube octagoniz'd; and being one of thoſe deſcribed among the Harmonics by ſeveral Writers, the Author thinks it not of Importance at preſent to ſay any thing more about *Harmonic Forms*.

IT is generally allowed, that the *Engliſh* Artificers, ſuch as Maſons, Bricklayers, Carpenters, Joyners, *&c.* do excel in a great Degree the Workmen of thoſe Profeſſions in foreign Countries; there ſeems then to be nothing more wanting to make our Countrymen Maſters of Architecture, than the Knowledge of the one Thing called Proportion, or Perfector of all Sciences; towards which this little Work ('tis hop'd) will in

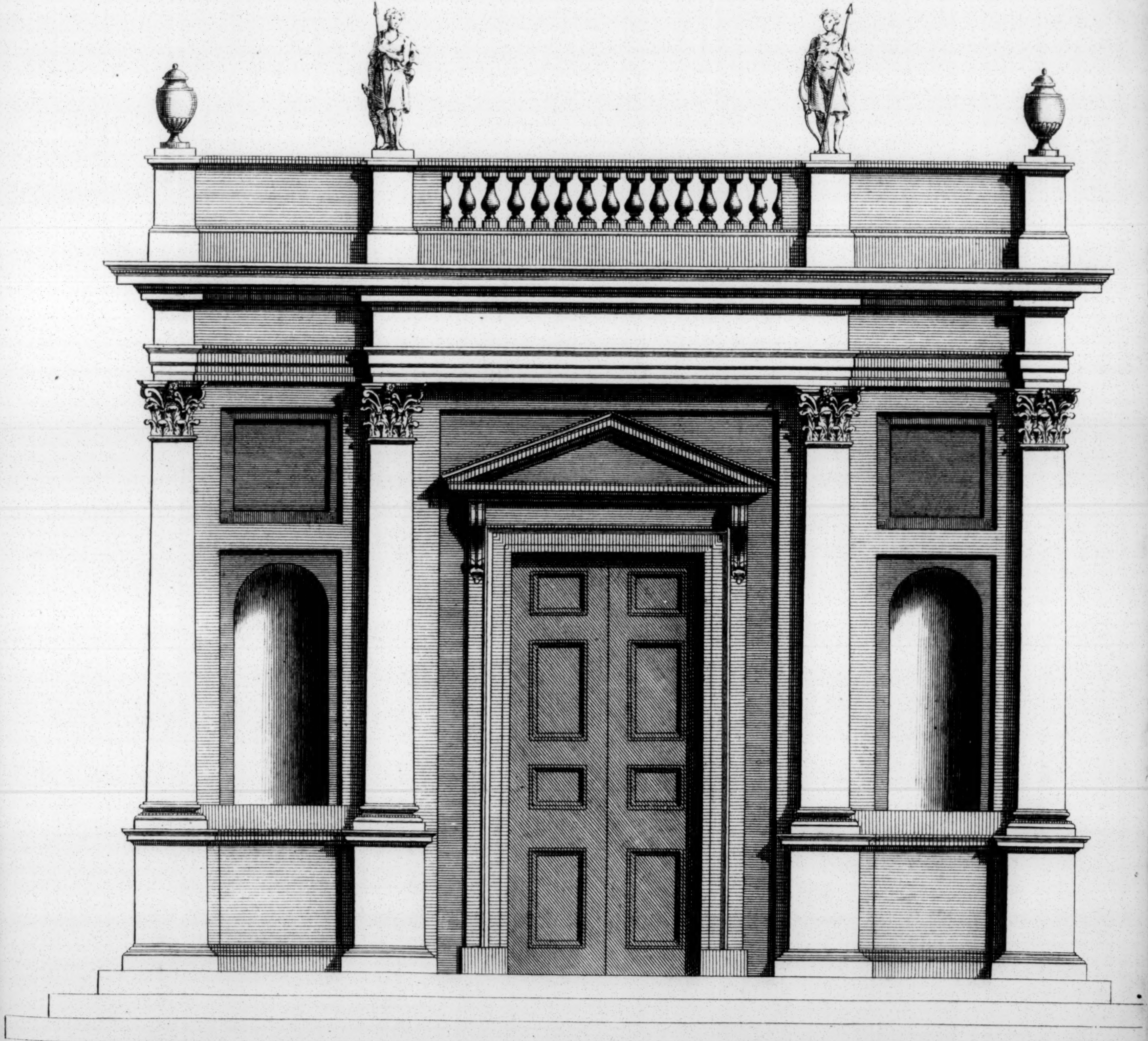
ſome

ſome meaſure contribute; and, as the Author intends (if this his firſt ESSAY be approved of by the Publick) to follow this Undertaking with Variety of Examples of Buildings in other Orders, and upon different *Harmonic Forms*, he will be oblig'd for any Aſſiſtance from the Curious, which may facilitate this his Attempt of improving his Countrymen in the Knowledge of this particular Branch of the noble Science of Architecture called *Proportion*.

THE Reader will obſerve upon comparing the Proportions of this Order with thoſe of the modern *Corinthian*, a conſiderable Variation, which is cauſed merely by the Nature of *Symmetry* in the Building, as will plainly appear to thoſe that will examine well the Side (3) of the Work where the Arch is; and they'll ſee, that any Alteration either in the Thickneſs or Length of the Members from what they are, muſt of Neceſſity deſtroy the Harmony and Proportion of the Whole, as well as the Form of the Arch, which, as it is, the Author calls a perfect Harmonic of the *Diapaſon* Kind.

EXPLANATION of the Table of Parts, and the two Scales, the one of Parts, and the other of Feet and Inches; viz.

EXTEND the Scale of Parts at 60 to any Dimenſions you intend an Area to be: Then, to know the Proportion of any one Member of that Area, (*Example*) look into the Table of Parts for the Thickneſs of the Wall, and againſt it you'll find 6. Extend your Compaſſes upon the Scale of Parts from one (6) to the other, and ſo extended lay it upon the Scale of Feet and Inches, and the Anſwer will be two Feet three Inches, the Thickneſs of the Wall.



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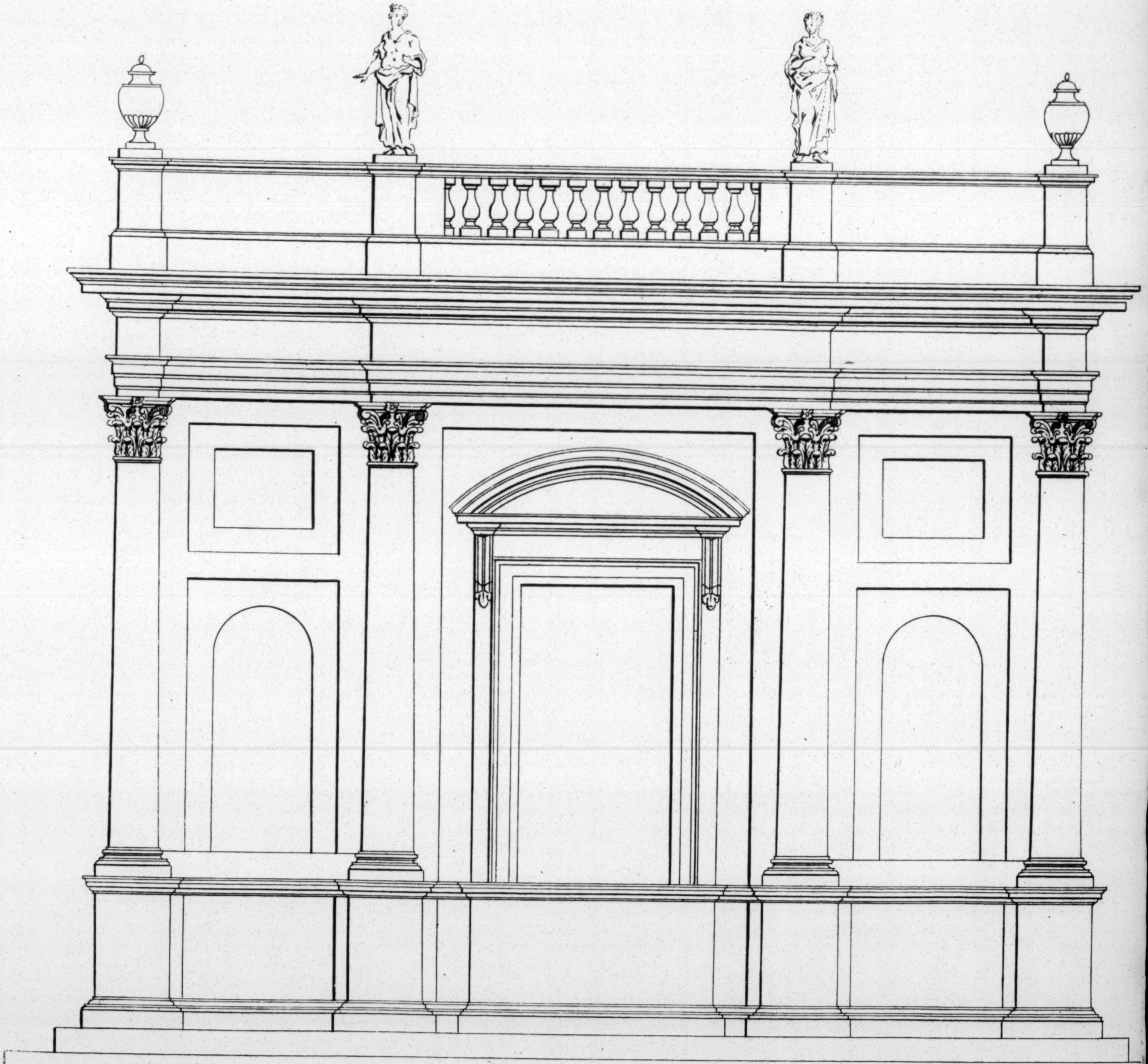

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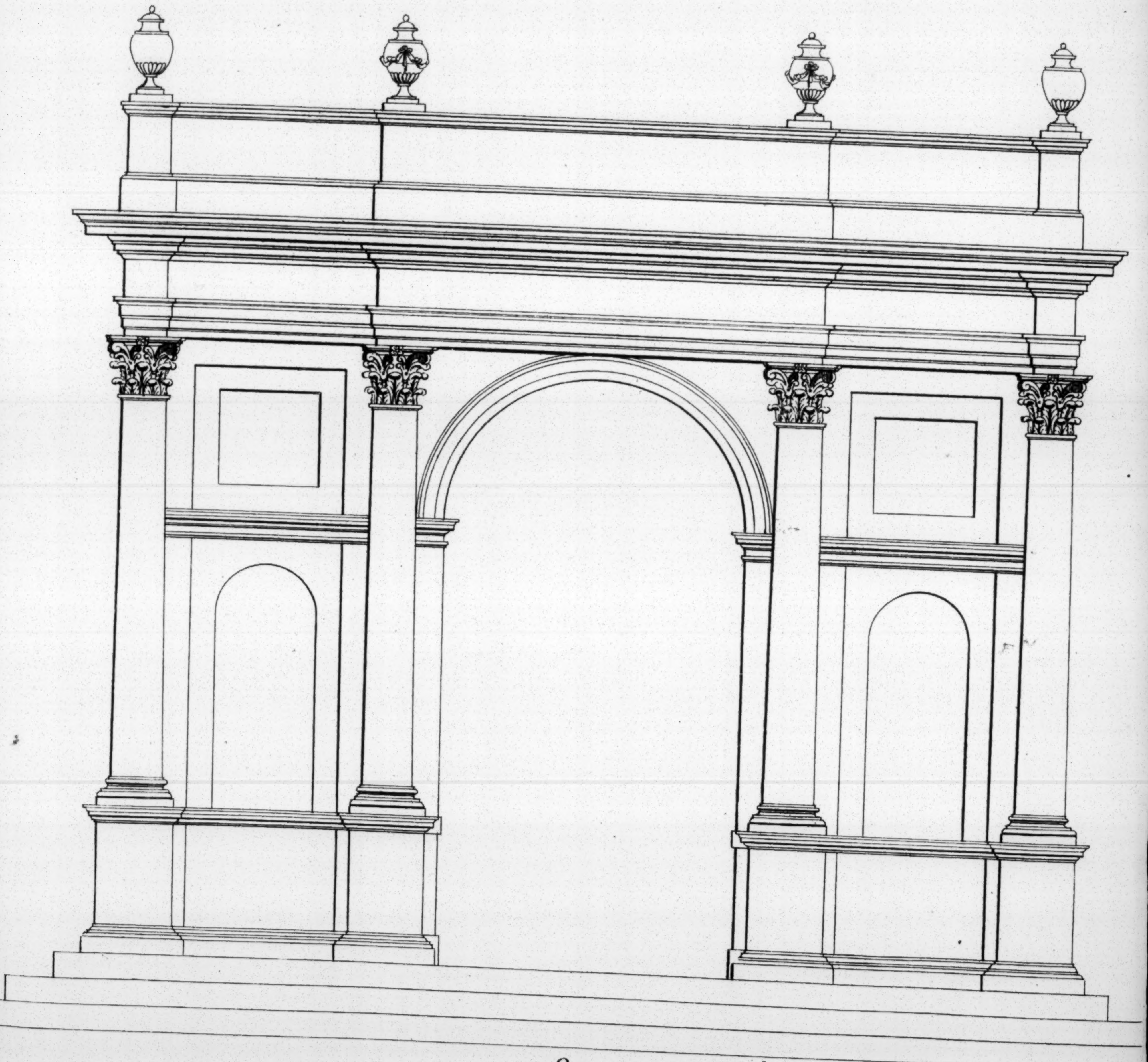

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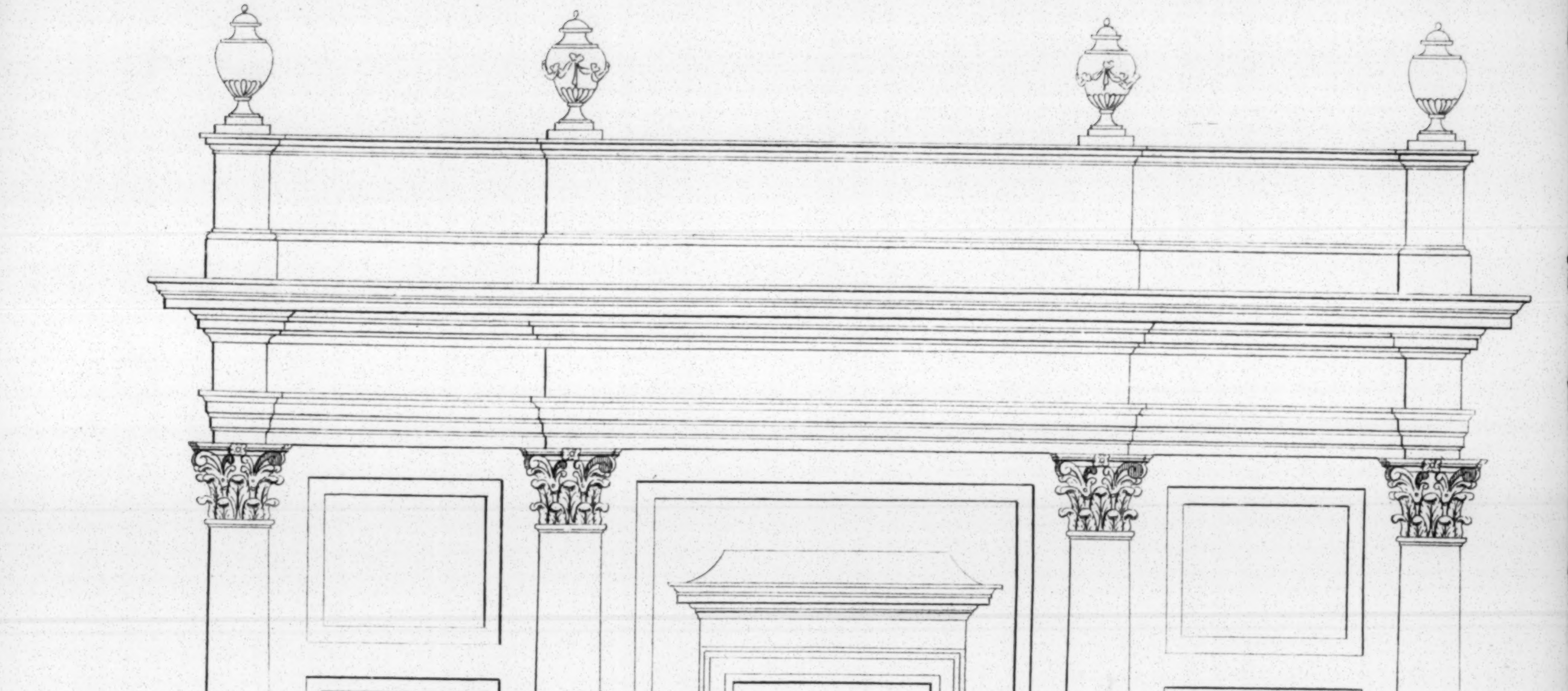

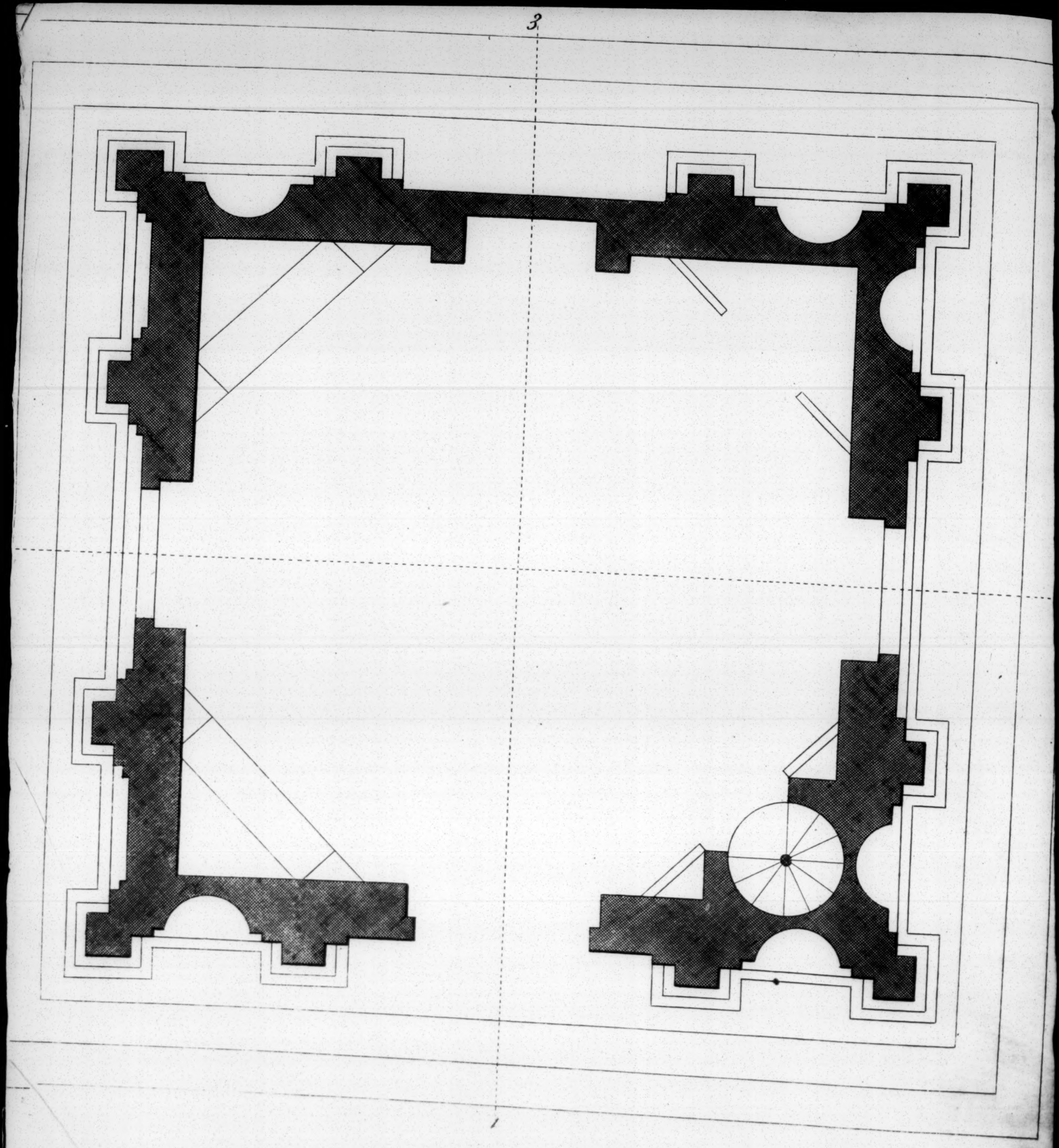
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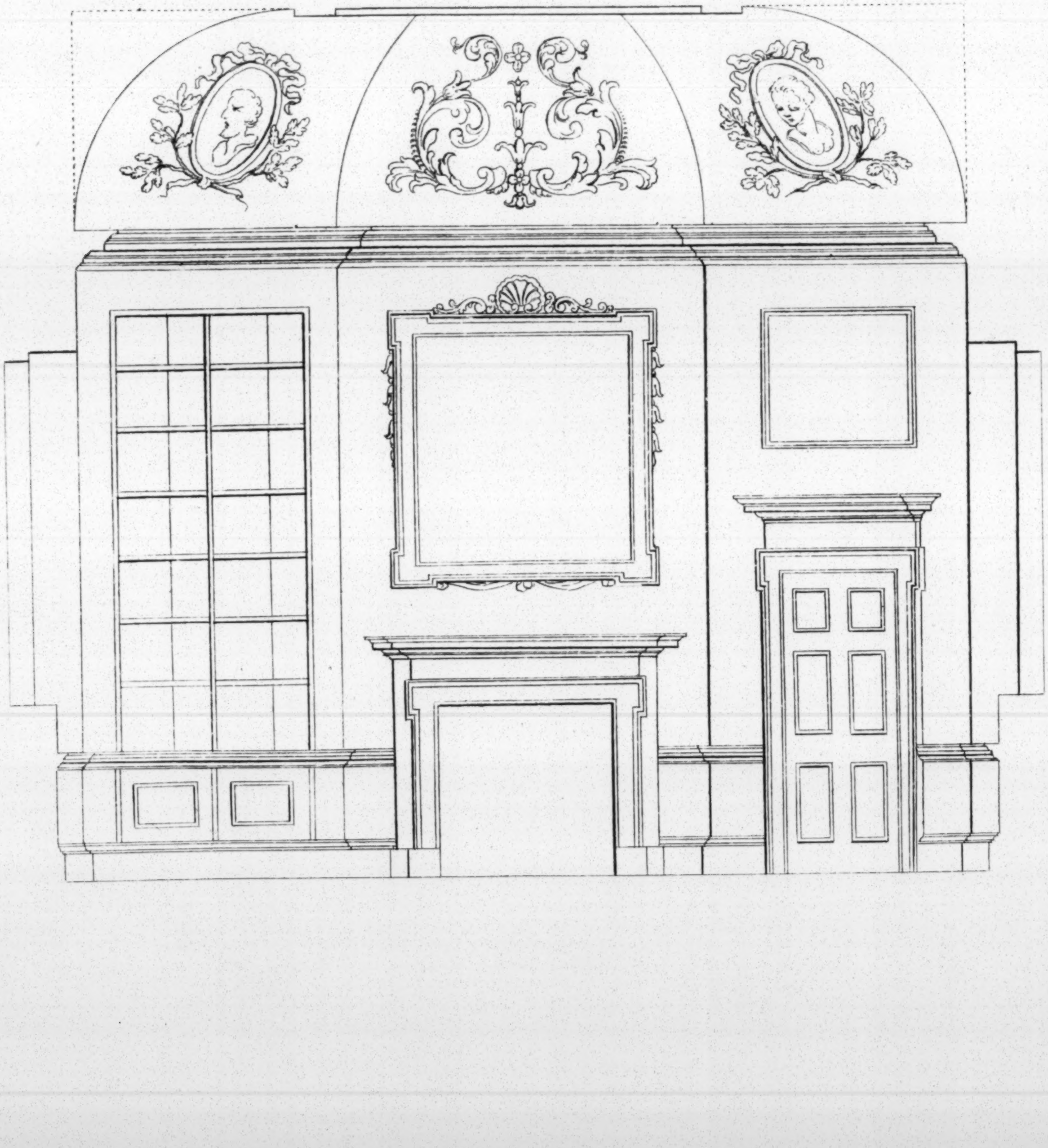

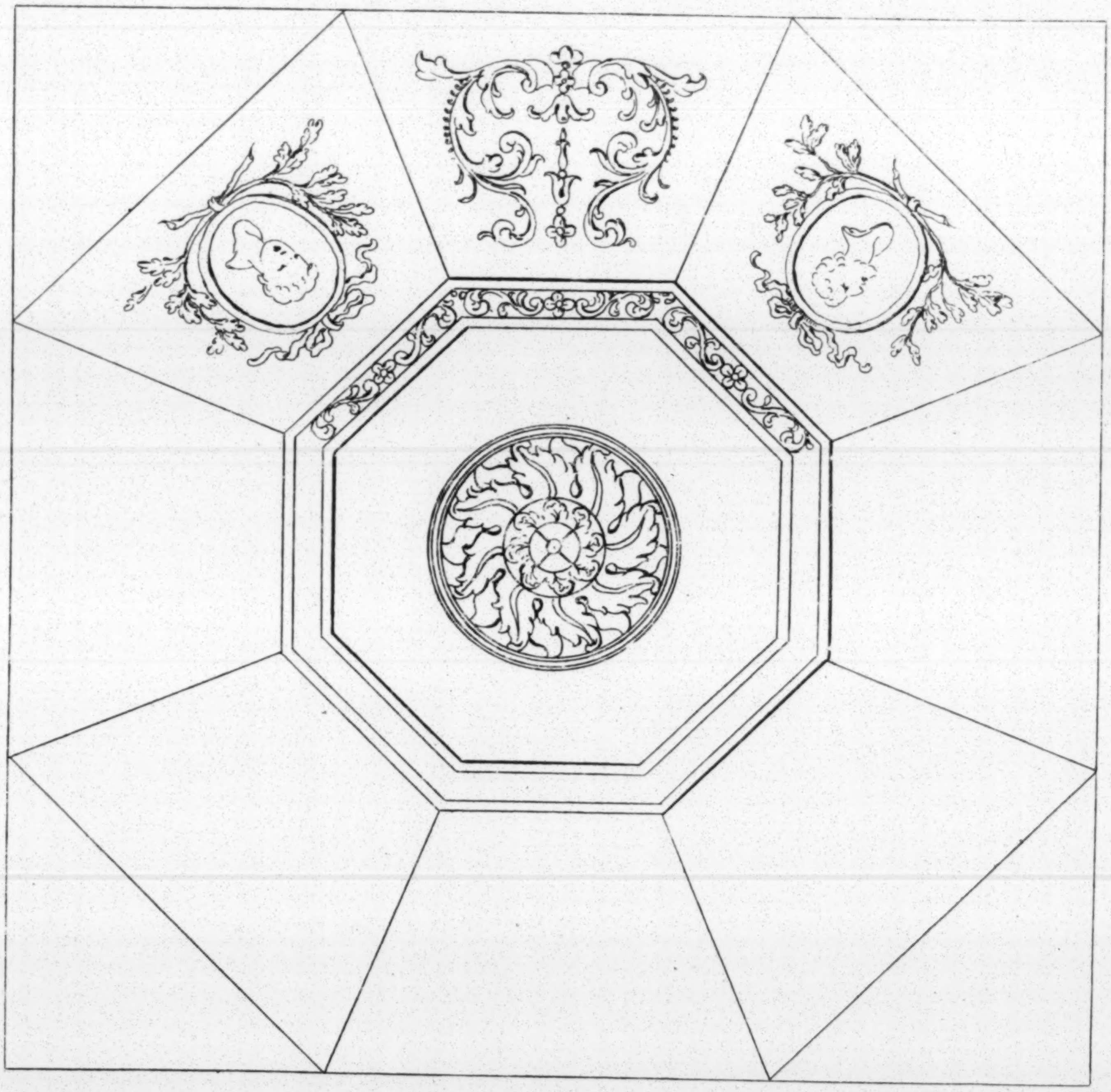

A Table of Parts or Proportions

Members Names	No. of Parts	Members Names	No. of Parts
Arch wide	24	Window opening	12
Deep	48	Architrave	2
impost	2	high	24
Piedestall	12	Door wide	16
Column thick	4	high	36
high	38	Space between ye Nitches Viz.	
Capital	4	Larger	2
Entablature	10	Leſser	1
Nitch broad	8	Wall thick	6
high	20